

Psychedelic Explorations

The reissue — on vinyl for the first time since its original release — of **Pete Jolly's** 1970 recording **Seasons (Light in the Attic/Future Days; 44:03 ★★★)** sometimes features solos on select cuts, Jolly (playing grand piano, Wurlitzer electronic piano, accordion, musette, Sanovox accordion organ, and Hammond B-3) occasionally joined by bassist Chuck Berghofer, guitarist John Pisano, percussionists Milt Holland and Emil Richards and/or drummer Paul Humphrey. *Seasons* offers a mostly Jolly program of tunes funky and festive ("Plummer Park"), sentimental (the standard "Younger Than Springtime"), spacey and dreamlike ("Spring"). The series of keyboard adventures here (sometimes quite brief) are, in some ways, akin to Sun Ra's own sonic explorations. Their open-ended structures play like passing melodies that come and go with the (mainly) light breezes, sonic caresses that have a lighter-than-air quality to them. Sampled by Cypress Hill, Jay Dee and Busta Rhymes, Jolly suggests an inside/outside esthetic with an easy-listening veneer. It's available as orange LPs, double LP or CD or in digital format.

Ordering info: lightintheattic.net

Alice Coltrane's 1971 **The Carnegie Hall Concert (Impulse!; 79:25 ★★★★★½)** is new. Was her music then a period piece? An after-shock from the New Thing jazz of the previous decade? Somehow this music seems more like an ongoing expression of something timeless that has echoes of distant voices but now feels altogether contemporary. Recorded just a week after the release of her seminal album *Journey In Satchidananda*, *The Carnegie Hall Concert* continued her focus on individual artistry, but even more on the community of sounds. It was a spirit that spoke to artists, proclaiming and celebrating her growing command of something uniquely magisterial, her own music, more than a post-John-Coltrane lament. A marvelous transition for Coltrane, we hear her generous accompaniments on harp and piano, most splendidly on John's "Leo." Bandmates sound very much in sync as everyone moves from section to section on these four elongated pieces.

Moving from "Journey In Satchidananda" through "Shiva-Loka," both from her then-new album, the program ends with John's "Africa" and "Leo" — the double quartet presenting us with two bassists (Jimmy Garrison and Cecil McBee), two drummers (Ed Blackwell and Clifford Jarvis), two reedists (Archie Shepp and Pharoah Sanders) and two under-recorded instrumentalists (Kumar Kramer on harmonium and Tulsi Reynolds on tamboura). It's an ensemble echoing both Ornette Coleman and John's (late) penchant for



Alice Coltrane: a marvelous transition

extended combinations of instruments, the focus not so much on who was playing but what was being played. I find the ensemble to be the star here: Coltrane's playing is something akin to a tapestry for what everyone is expressing, almost a license to just keep going, the openness and freedom of the music somehow capable of inspired organization with no loose ends, unless intended. In 1971, this music may have been of its time, but today, more than half a century later, it sounds like a clarion call for something worth listening to and playing as the New New Thing.

Ordering info: impulserecords.com

Inside The Light World: Sun Ra Meets The OVC (Strut; 87:23 ★★★★★) is a bit of a misnomer. The OVC refers to the late-1970s invention (by artist Bill Sebastian) of the Outer Space Visual Communicator, a machine that used color and light to let musicians "finger-paint" visual accompaniments to their music. And since we are talking strictly audio here, we must settle with photos of this invention in the liner notes. A previously unreleased recording from 1986, classics include "Calling Planet Earth," "Sunset On The Nile" and "Theme From The Stargazers." It's a double LP or one CD, never intended for release with a good story to boot.

Overall, the renditions suggest a project in the making, with some slightly less-than-exceptional takes on music we've heard elsewhere; there's a hint of a tentativeness to go all out, perhaps due to the visual component the Arkestra was dealing with (but that we don't experience). "El Is The Sound Of Joy," for example, lacks the free-spirited abandon of its original, otherworldly swing. And yet, as with the recent reissue of Ra's solo works *Monorails & Satellites*, the all-Sun Ra corpus *Inside The Light World* contains essential, at times revelatory, additions to a library without peer. **DB**

Ordering info: strut.k7store.com



Julieta Eugenio Stay

INDEPENDENT RELEASE

★★★★★

On her second album as a leader, Argentine tenor saxophonist Julieta Eugenio ambles stealthily through a sequence of rich, interior moods, punctuating her trio with three bright duets. She calls these interludes "Breaths," which aptly suggests coming up for air. For despite her Lester Young lineage and piping tone, Eugenio's playing aches with cool tension.

Five tunes move through a moody, minor/modal territory that vaguely suggests the incantatory, folkloric music of guitarist Eduardo Falou. The opening title track establishes a rolling feel that swells to a climax, then slowly ebbs. "Out There" starts with a telegraphic riff from bassist Matt Dwonszyk, whose warm and crafty solos and counter-lines are as much an attraction as Eugenio's clear-eyed improvisations. "Blue" begins with three minutes of brilliant a cappella saxophone, taking us from somber to sad, then the trio launches into an optimistic, Dave Holland feel. "Sunday Stranger" features athletic figures from Eugenio and a smacking solo from supersensitive drummer Jonathan Barber. "Trapped" explores an intriguingly off-kilter duple rhythmic feel.

Between these interior outings come the decidedly exterior "Breath I," "Breath II" and "Breath III." Leo Genovese's celeste-like Rhodes on the first suggests a longing for innocence; the repetitions of the second, a happy trance. The third explodes, with Eugenio spitting through a slight chirp in her reed.

Is the final track, "Sophisticated Lady," the reward at the end of this emotional odyssey, or just a hope? Eugenio's tender, chuffing declarations, rippling, heartbreaking falls and triumphant cadenza suggest the former. Welcome home. —Paul de Barros

Stay: Stay; Trapped; Breath I; Out There; Blue; Breath II; Sunday Stranger; Breath III; Sophisticated Lady. (55:00)

Personnel: Julieta Eugenio, tenor saxophone; Matt Dwonszyk, bass; Jonathan Barber, drums; Leo Genovese, Fender Rhodes (3, 6).

Ordering info: julietaeugenio.bandcamp.com